

The Gramophone Shop, Inc.

Record Supplement

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ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	OL	L'Oiseau Lyre (France)
CH	Concert Hall (USA)	P	Parlophone (England)
CLP	Columbia Long Playing (USA)	PAT	Pathé (France)
CMM	Columbia Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria Set (USA)	TC	Technicord (USA)
D	Decca (USA)	U	Ultraphon (Czechoslovakia)
DE	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VDV	Victor automatic- vinylite Set (USA)
INT	International (USA)	VM	Victor manual Set (USA)
IRCC	International Record Collectors Club (USA)	VMO	Victor manual-only Set (USA)
		VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

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THE GRAMOPHONE SHOP, Inc.

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Vol. XI

Record Supplement for January, 1949

No. 1

Bach: Concerto in D minor for Two Violins & String Orchestra. Else Marie Bruun & Julius Koppel (violins) with Chamber Orchestra of the Palace Chapel, Copenhagen, conducted by Mogens Wöldike. Two 12" imported records, Nos. G-DB5289/90; \$5.24. (Manual only).

This is not just another version of the Bach D minor concerto for Two Violins & String Orchestra. It is by all odds the best performance and recording to date of this oft-recorded composition. The soloists and orchestra have an ensemble spirit all too rare in concerted works. They are not new to recording enthusiasts, so they need no further recommendation. There is a grandeur in the performance and yet it is not overblown, as was the recent Heifetz reading.

Here again we have an additional example of the exceptional quality of Danish HMV recording.

The Chamber Orchestra of the Palace Chapel under the inspired leadership of Mogens Wöldike gives superb accompaniments. A harpsichord is used for the continuo.

We might call our readers attention to the Concerto in C minor for Violin, Oboe and String Orchestra which Miss Bruun and Waldemar Wolsing recorded with the same orchestra and conductor (G-DB5286/7), which was so enthusiastically reviewed in the October 1947 Supplement.

Bach: Arias, Vol. 2. Bach Aria Group (in German & Latin) directed by William H. Scheide. Three 10" records in set VOX-654; price complete with album \$3.93. (Automatic only).

Contents: *Cantata No. 42, Am Abend aber desselbigen Sabbaths—No. 6, Jesus ist ein Schild der Seinen.* Norman Farrow (bass). *Cantata No. 66, Erfreut euch, ihr Herzen—No. 5, Ich fürchte zwar des Grabes.* Margaret Tobias & Robert Harmon (contralto & tenor). *Cantata No. 97, In allen meinen Taten—No. 8, Ihm hab' ich mich ergeben.* Jean Carlton (soprano). *Mass in A major—No. 4, Qui tollis.* Jean Carlton (soprano).

Instrumentalists: Julius Baker & Samuel Baron (flutes), Robert Bloom & Harry Shulman (oboes), David Soyer ('cello), Maurice Wilk & Zelly Smirnoff (violins), Sergius Kagan (piano).

The remarks made when the first set of the Bach Aria Group was released (July 1948 Supplement) could be made for the present set. The recording is an improvement over previous Vox releases. The performances are discreet and tasteful and the music outstanding. The Cantata arias are all first recordings, while the aria from the A major mass is only available in a transcription for tenor (LUM-32044, out of stock as we go to press).

Bach: Concerto for Organ in D minor (after Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11) (arr. Ray Lev) (3 sides) & Johann Ernst Bach: Fantasy and Fugue in F major (1 side). Ray Lev (piano). Two 12" vinylite records in set CH-AH; price complete with album \$5.25. (Automatic only).

Miss Lev's arrangement of Bach's arrangement of a Vivaldi Concerto Grosso is not well recorded and the playing is not particularly exceptional. Earlier recordings by Brailowsky and Cortot are not available in this country at the present time. However, a Mercury recording of the original version of this Concerto Grosso (MER-DM2) reveals more than this dressed up arrangement. The Bach organ transcription has not been recorded in its entirety so Concert Hall would have done better to record that version instead.

As far as we can trace this is the first recording of a work by Johann Ernst Bach (1722-1777). The Fantasy and Fugue is an interesting work but not enough to offset the effect of the main work in the album.

Bartok: Concerto for Orchestra (1943). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Six 12" records in set CMM-793; price complete with album \$8.50. (Automatic only). (Also: CML-4102; price \$4.85).

For the uninitiated, Bartok's later works offer an easy path into the seeming complexities of very modern music. They seem more melodic and less atonal than his earlier works; and yet there is no sacrifice of sincerity or wit.

The present work was completed in 1943. It is a concerto in the sense that various instruments are set off against the orchestra as a whole, somewhat as in the older form of the concerto grosso. In the first movement there is a fugato section for the brass instruments; in the second movement, pairs of wind instruments appear in brilliant passages; and in the last movement there are rapid passages for strings which suggest a *perpetuum mobile*.

The Pittsburgh Symphony Orchestra has seldom sounded as well as it does here. There is cleanliness of attack, and phrasing, fine tone quality in the various instruments, and excellent balance of the several instrumental choirs. Fritz Reiner, the composer's friend and compatriot, conducts this interesting music with sensitivity and intelligence.

The recording is one of the best Columbia has given us to date. It has the spaciousness and brilliance which this music requires.

Bax: The Garden of Fand. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" imported records, G-DB6654/5; price \$5.24.

Delius, Respighi, Elgar, Strauss, d'Indy and others have all had an influence on Arnold Bax. And yet, as strong as some of these influences have been, his compositions cannot be called eclectic. There are no passages which sound as though they had actually been written by these composers; rather, there is merely a hint of his acquaintance with their works. Like Respighi, Bax possesses the same richness of orchestral color and the same ability to paint musical landscapes of great beauty and suggestiveness. Many of his melodies have the fairly characteristic leaps and angular qualities associated with those of Strauss and d'Indy. And pervading most of Bax's music is a strong quality of English and Irish folk music.

"The Garden of Fand" is the first of three symphonic poems written during 1916 and 1917. Largely an impressionistic work, it brings to mind the pastoral music of Delius. Sir Thomas Beecham conducts this rich music with the same combination of clarity and fullness which marks his performances of the works of Delius. There is subtlety and breadth in this performance; and if the music is not great, Beecham makes it sound engravatingly beautiful.

This recording, like many of the recent importations from England, has spaciousness and fine fidelity with practically no surface noise.

Beethoven: Concerto in E flat major for Piano and Orchestra (1784). Orazio Frugoni (piano) and the Pro Musica Chamber Orchestra, conducted by Paul Paray. Three 12" imported records in set VOX-647; price complete with album \$7.00. (Automatic only).

This concerto, which was written when Beethoven was fourteen, has been reconstructed from the original piano manuscript. It is an extremely interesting example of a great composer's early struggles with various musical forms. The first movement suggests an attempt at sonata form.

But unlike the sonata form, the piano and orchestra each have difficult thematic material. This procedure resembles more closely the earlier form of the concerto grosso. The second, of the three movements, comes closest to suggesting the later Beethoven. The last movement, a rondo, is built on a little tune which is repeated no less than five times without any change in the harmony or structure. But in spite of these weaknesses, this concerto has a degree of charm, and some indications of the Beethoven which was to follow.

Although the piano part is not prodigiously difficult, it does offer ample proof that Orazio Frugoni is a fine pianist. His accompaniment by the Pro Musica Chamber Orchestra is clear, direct, and well conducted by Paul Paray.

This is another of the Polydor recordings which have been issued recently in this country by VOX. The surfaces are good and the recording is clear and clean, capturing the chamber music aspects of this work very nicely.

Beethoven: Septet in E flat major, Op. 20. Pro Musica Chamber Group. Four 12" imported records in set VOX-646; price complete with album \$9.00. (Automatic only).

This Septet follows the style of the eighteenth century divertimento. Written in the traditional six movements, this Septet shows Beethoven writing music which is free from emotional problems. The movements are: Adagio-Allegro con brio; Adagio cantabile; Tempo di Minuetto; Terza con variazioni; Scherzo—Allegro molto e vivace; Andante con moto alla macia—Presto;

The artists in the Pro Musica Chamber Group are: H. Merckel (violin), P. Ladhue (viola), A. Navarra (cello), H. Moreau (double-bass), N. Delecluse (clarinet), J. Louchez (bassoon), G. Coursier (French horn). They play this pleasant music with ample technique and evident enjoyment. The VOX-Polydor recording is clear and well balanced & the surfaces are about the best which VOX has thus far offered.

Of the two previous recordings of this work, one has been discontinued, and the other has not been available in this country for some time.

Beethoven: Sonata No. 30 in E major, Op. 109 (5 sides) & **Purcell: Suite No. 2 in G minor** (1 side). Denis Matthews (piano). Three 12" imported records, Nos. C-DX1509/11 (Automatic: C-DX8319/21); price \$7.86.

Denis Matthews gives a clean, crisp performance of one of Beethoven's late piano sonatas. At the present time, it is the only recording available in this country. The Schnabel recording was in Vol. 2 of the Sonata Society, and that set has not been available for a number of years. Other imported records are not in stock at the present time. As a filler, Mr. Matthews plays one of Purcell's Harpsichord Suites. His technique is excellent for this music.

The English recording is of the best.

Beethoven: Symphony No. 1 in C major, Op. 21. Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter. Four 12" records in set CMM-796; price complete with album \$6.00. (Automatic only) (Also CML-2027; price \$3.85).

This symphony bridges 18th century classicism and the romanticism of the 19th century. It shows indebtedness to Haydn, but also indicates the trends which Beethoven later was to take. One of these trends is the introduction of the scherzo into the symphony. The woodwinds assume greater individuality and importance, and the general form of the symphony begins to expand in mood if not in actual structure. Beethoven's love for strong contrasts in dynamics is apparent in this work, as is an indication of his freer use of keys. And yet, with all of these innovations, the spirit of the work is closer to the light-hearted gaiety of Haydn, than it is to the philosophical probing of the Eroica.

The greatest problem connected with the interpretation of this symphony has been whether or not the work should be considered a romantic symphony or a classical symphony. The general viewpoint is that the work belongs in the latter class. The recording by Toscanini (VM-507) is a perfect example of this conception. His reading brings out the lightness and crispness of the score. For those who consider the C major Symphony primarily as a romantic work, the present performance is the finest. Walter's reading links this symphony more closely to the later symphonies. There is more of the romantic fullness, and less of the classic lightness. Both concepts of this work seem valid, and the question of choice should be left to the listener.

In recording, this set surpasses all earlier ones. There is a wonderful sense of balance and tonal fidelity. But there is also a great deal of wasted record space. Instead of the usual six-sided recording, this performance takes up eight sides. As a result, two of the sides are extremely short.

Beethoven: Symphony No. 9 in D minor, Op. 125 (Choral). Elisabeth Schwarzkopf (s), Elisabeth Höngen (c), Julius Patzak (t), Hans Hotter (b), with Choral Society of the Friends of Music, Vienna, and Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Nine 12" imported records, C-LX1097/1105 (Automatic sequence: C-LX8612/20); price, \$23.58.

The ninth symphony of Beethoven is certainly one of the greatest symphonies ever written. But it is also one of the most difficult to perform. Merely to assemble the necessary soloists, chorus and orchestra is a tremendous task. But to obtain a chorus and soloists who can handle the extremely difficult vocal parts in a satisfactory way, is almost impossible. Then, the process of welding the whole into a stimulating, penetrating performance is something which should frighten most conductors. Yet, there have been many who have attempted this work. The few really notable successes have been outnumbered by the countless weak performances.

Of all the previous recordings, only the Weingartner performance (CMM-227) is really adequate from the point of view of interpretation. But the soloists have some difficulties, and the recording definitely shows its age. Other, more recent recordings fail for any one, or all of the reasons mentioned above.

If Herbert von Karajan's performance is not the definitive one, it is at least the best one on records. He combines a wonderful sense of detail, with a truly grand overall conception of the work. In addition, it is a great pleasure to hear a soprano who can sing those excessively long, high phrases near the end of the last movement, so that there is a true vocal quality and musical meaning. All of the soloists sing well, but Miss Schwarzkopf's singing is particularly distinguished.

The chorus sings sensitively and with the necessary power. The orchestra is capable of the subtlest nuances in the slow movement, and of the greatest power in the finale. For sheer excitement, it is difficult to imagine anything more powerful than the conclusion of the Ninth as recorded here.

As intimated earlier, this recording is the best of any available at the present time. None of the other recordings have succeeded in capturing the tremendous range of volume and complex tonal patterns as well as these imported Columbia records do.

Brahms: Quartet No. 3 in C minor for piano and strings, Op. 60 (7 sides) & Mendelssohn: Quartet No. 2 in F minor—Intermezzo (1 side). Mieczyslaw Horszowski (piano), Alexander Schneider (violin), Milton Katims (viola), Frank Miller ('cello). Four 12" records in set MER-DM9; price complete with album \$6.53. (Automatic only).

Like the C Minor Symphony, this Quartet took many years to reach completion; and like the C Minor Symphony, it is a predominately serious work. The first, second and fourth movements have a tragic intensity which reminds one of Beethoven. The proportions of these movements are almost too great for the intimacy associated with chamber music. Only the lovely Andante relieves the tension of the other movements. This quartet was composed between 1855 and 1875, roughly the period of the composition of the first symphony. It offers an example of Brahms' genius in a very concentrated form. The wealth of ideas and the varied manner in which they are treated make this quartet one of the great masterpieces of chamber music.

The two previous recordings of this work have long been discontinued, and so this new performance should find a ready audience among chamber music enthusiasts. The artists here assembled have all achieved fine reputations individually. They play together with sympathy and singleness of purpose.

If the recording is not as fine as many of the imported records now available, neither is it as poor as some domestic recordings. Except for a wiry quality in some of the string tones, the recording can be recommended highly. The surfaces are quite good, and there is a spaciousness and resonance which is excellent.

Chopin: 24 Preludes, Op. 28. Artur Rubinstein (piano). Four 12" records in set VM-1260; price complete with album \$7.00. (Automatic sequence, VDM-1260; \$6.00).

The Preludes were written in 1838 during a difficult period in Chopin's life. His affair with George Sand was not going well. His poor health, brought on by his frail condition and increasing signs of tuberculosis, forced him to travel. And yet, like the music of Mozart and Schubert, the Chopin Preludes do not reflect the composer's personal troubles. Each of them contains a single musical idea which is worked out with beauty and brevity.

The difficulty of performing the music of Chopin is more than a mere technical difficulty. Too many pianists fail to understand the really subtle use of rubato required in a fine performance of his music. Too much rubato makes Chopin sound sticky and sentimental. The opposite extreme, though less often encountered, is to use too little rubato. Tasteful use of this tenuous quality makes the difference between a fair performance, and one which is genuinely fine. Artur Rubinstein is a master of rubato, and one of the greatest living exponents of the music of Chopin. He plays these preludes with masterful technique and fine understanding.

There is practically no surface noise on these discs. The tone of the piano comes across beautifully, and the set may be recommended without reservation.

Delius: Sonata No. 1 for Violin and Piano. Louis Kaufman (violin) and Theodore Saidenberg (piano). Two 12" vinylite records in set CH-AO; price complete with album \$5.25. (Automatic only).

Although Frederick Delius cannot be classified as one of the giants of music, he does belong to that group of composers whose work has a special charm and appeal for many people. The lack of formal structure and definite direction may force him to be placed in a category of lesser composers, but it also gives him a certain amount of freedom and individuality. Who can imagine "Sea Drift" with its lovely melancholy, encumbered by the necessity for thematic repetition. The poem itself is a rhapsodic tribute to the poignancy of a lover separated from his mate. Delius' music lends a personal intensity to the poetry which would be less effective if forced into a formal mold.

The First Violin Sonata is not a sonata as such, but rather a rhapsody for violin and piano. The violin always assumes the more important role with the piano offering side commentary. There are two sections to this sonata. The mood of the first is poetically lyric, while that of the second is more forceful and determined.

Louis Kaufman, whose sympathetic performances of modern works are well known, plays this sonata with verve and intensity, and the difficult piano part is well integrated by Theodore Saidenberg. Except for a thin quality in the piano tone, the recording is excellent. The surfaces are remarkably quiet, and the balance very fine.

Debussy: Green (Ariettes oubliées No. 5) & Fauré: L'hiver a cessé (from "La Bonne Chanson"). Maggie Teyte (soprano in French) & Gerald Moore (piano). 10" imported record, No. G-DA1893; \$2.00.

Although this record was just released, it was recorded a few years ago. Miss Teyte's exquisite voice is just right for these lovely songs, and the recording is superb.

Fauré: Ballade for Piano and Orchestra, Op. 19. Gaby Casadesus (piano) Lamoureux Orchestra conducted by Manuel Rosenthal. Two 12" imported records in set VOX-645; price complete with album \$5.00.

Gabriel Fauré has been classified as everything from a mere "composer of salon pieces" to "the French Brahms". Such categories are inexact, and frequently wrong. A master of counterpoint, Fauré fused the tangible with the elusive. His melodic phrases melt into one another and disintegrate with the misleading casualness of a breath. Yet his music has neither the firmly founded mysticism of Franck, nor the nebulous impressionism of Debussy. Rather, Fauré stands in the paradoxical position of merging complex contrapuntal ideas with qualities of simplicity and clarity.

The present work has just such elusive qualities. It is a display piece for piano and orchestra in the same sense that Franck's "Symphonic Variations" or d'Indy's "Symphony on a French Mountain Air" are display pieces. And yet, this Ballade never rises to a fortissimo, or bursts with orchestral color. It states its musical message with disarming simplicity.

Gaby Casadesus gives a clear and sensitive reading of this work. And if the Lamoureux Orchestra does not possess the lush virtuosity of some of the larger American and European orchestras, it does play with fine tone and sensitivity.

The Polydor recording which VOX has issued is far better than some of the previous efforts of this company. Which is to say that the surfaces are fine, and the recording good, without being exceptional.

Lecocq: Mlle. Angot Suite (Arranged by Mohaupt) Philharmonic-Symphony Orchestra of New York, conducted by Efreim Kurtz. Two 12" records in set CMX-305; price complete with album \$3.50. (Automatic only).

Here is pleasantly light, frothy music, which makes no demands on either the emotions or the intellect. Everyone who has found delight in Offenbach's "Gaité Parisienne", or the Khatchaturian ballet suites from "Gayne" will recognize the same charm in this suite of dances.

The sections are: Overture and Waltz, March, Polka, Gavotte, Grand Waltz, Can-Can.

This is the sort of musical dessert which Efreim Kurtz can serve up with more dash and spirit than anyone else. Columbia has added a lustrous recording.

The music is taken from Lecocq's comic opera, *La Fille de Madame Angot*. Another suite, covering slightly different portions of the opera, has been arranged by Gordon Jacobs, and recorded on two 12" imported records, G-C3707/8. (Reviewed in July, 1948 Supplement.)

Mendelssohn: Symphony No. 4 in A major, Op. 90. ("Italian") Boston Symphony Orchestra conducted by Serge Koussevitsky. Three 12" records in set VM-1259; price complete with album \$5.75. (Automatic sequence VDM-1259, \$4.75).

Serge Koussevitsky and the Boston Symphony recorded this symphony some years ago (VM-294). The recording was, and still is one of the finest which this group has done. It has tremendous vitality and lightness, as well as a drive which carries it straight through from the exciting beginning to the whirling finale.

Now this same group has recorded the "Italian" Symphony again. Koussevitsky's fine conception of the work is still the same, and the orchestra sounds as well, if not better in this new recording. But some of the spontaneous excitement of the earlier presentation seems to be lacking.

The present recording has the edge on the older one in respect to sheer sound. The owner of a high fidelity phonograph will probably prefer this new recording, but those who desire a really stimulating performance are suggested to try the older recording before deciding.

Mozart: Concerto No. 4 in D major for Violin and Orchestra (K.218). Jascha Heifetz (violin) & Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records in set VM-1267; price complete with album \$5.75. (Automatic sequence: VDM 1267; \$4.75).

Mozart composed five violin concertos in the year 1775. Of these, the fourth and the fifth are probably the most popular. Both of these concertos represent Mozart at his best. All of the beauty of form and invention are evident, with very little sheer technical display. The first movement is a straightforward Allegro; the second movement, a very lovely Andante cantabile; and the third movement is a Rondeau, which offers great charm tempered with really delightful humor.

The question of interpretation is always dictated by a combination of previous custom and personal taste. Sir Thomas Beecham is generally acknowledged as a fine interpreter of Mozart, and such he shows himself to be in these records. His sensitivity for detail, and for the overall proportions of the work is very excellent. Jascha Heifetz is certainly one of the finest violinists of our day; his command of the technical aspects of his instrument has few peers. And from this point of

view, his playing of this concerto receives unstinted praise. But he plays nearly everything with the same silken lushness of tone. This is essentially a minor criticism, and yet, a firmer, more direct tone would seem to be more in character with this work.

The recording, which was done in HMV studios, is one of the finest to be heard anywhere. It possesses a spaciousness and tonal fidelity combined with an absolute minimum of surface noise.

Mozart: Divertimento No. 14 in B flat major (K. 270) for two oboes, two horns, and two bassoons. Waldemar Wolsing & Hans Woldbye (oboes). Ingbert Mikkelsen & Wang Breidahl (horns). Kjell Roikjer & Carl Bloch (bassoons). Two 10" imported records. G-DA5260/1; price \$4.00.

The greatness of Mozart is not completely dependent on the musical ideas which he brought forth, although they in themselves would assure his presence among the truly great of music. Nearly as significant was his ability to write music so completely designed for the specific instruments at hand, that any other arrangement would seem inconceivable. The present Divertimento is an excellent example of just this point. There is a pungency to this music which is ideally suited to the ready tones of oboes and bassoons. The proper contrast is offered by the smooth, mellow tones of the horns.

Fine ensemble playing is a rarity in chamber groups, particularly where wind instruments are called for. The general inflexibility of these instruments seems to preclude much subtlety in dynamics or shading in tone. Yet, the fact that really fine ensemble playing is possible is evident from one hearing of these two discs. Here is beautiful tone, sensitive dynamics, and perfect ensemble work. Complete freedom from technical considerations leaves this group free to present one of the most musically gratifying performances of chamber music on records.

These HMV records, which were recorded in Denmark, are perfect from every point of view. Tone, balance, and surfaces are all exceptional. The combination of delightful music, stunning performance, and brilliant recording makes this a most worthwhile set of records.

Nielsen: Symphony No. 2 (The Four Temperaments). Op. 16. Statsradiofonien Symfoniorkester, conducted by Thomas Jensen. Four 12" imported records, G-Z7000/3; price \$8.00 (Automatic only).

The question of why a superb work of art lies obscure and unknown, while an inferior work of art receives leaves of laurel and ecstatic praise, will probably never be answered. The same is true of the fact that certain standard pieces are performed so consistently that they lose their freshness and appeal, while equally excellent music is seldom performed.

The work of Carl Nielsen (1865-1931) is practically unknown in this country, except through records. Yet, he has composed operas, chamber music, and five symphonies. Judging by the present symphony, his works are deserving of more frequent performances. It is not a question of this music being the equal of a symphony by Beethoven or Brahms, since it obviously is not. But it does have as much to say as some of the works by Dvorak, Borodin, Smetana, and others that are heard frequently in our concert halls.

This symphony is frankly romantic music. The four movements, representing the four temperaments are: Allegro colerico; Allegro comodo a flemmatico; Andante malincolico; Allegro sanguineo. Nielsen is fond of Franckian chromatics, but he uses these harmonies with taste and discrimination. There is sound construction here, with appealing individuality.

"The Four Temperaments" receives a stunning performance by Thomas Jensen and the Danish State Radio Symphony Orchestra. The HMV recording has brilliance and spaciousness combined with practically no surface noise.

Oboussier: Three Songs (After Klopstock). Erna Berger (soprano), Eta Harich-Schneider (harp-sichord), Hans-Walter Schlieff (oboe) (3 sides) & **Oboussier: Six Abbreviations** (1 side). Eta Harich-Schneider (harp-sichord). Two 12" imported records, G-DB4596/7; price \$5.24.

The modern French school of music attacked impressionism by going back to the music of Lully, Couperin and others for its inspiration. Their intention was to restore to French music, the clarity and form which it had had earlier.

These three songs (published in 1921) by the contemporary Belgian-German composer, Robert Oboussier (born July 9, 1900) follow the same procedure, but with more startling results. Classicism and modernity do not unite completely to form an entirely new musical fabric. Rather, each phase of this music maintains its own individual qualities. They move side by side, each intensifying and contrasting with the other. The effect is quite remarkable. The use of voice, oboe and harp-sichord is a combination which immediately suggests chamber music of the Baroque period. In addition, there is much use of florid ornamentation, particularly in the writing for the harp-sichord. Some of the harmonic progressions are completely consistent with those of the seventeenth century; but there are also abrupt changes of key, without modulation. At times, the vocal line is smooth and lyric; at other times, there are leaps which make "Elektra" seem as simple as a lullaby.

The titles of the three songs are: Zeit, Verkündigerin der besten Freunden; Weine du nicht; Dein süßes Bild, Edone.

To sing these very difficult songs requires an artist of unusual calibre. The tremendous range and variety of expression required by this music have been met by the fine artistry of Erna Berger. The accompanying oboe and harp-sichord are well integrated. While these songs will probably not find a large audience among the general public, they have a rarity and unusualness which may

recommend them to collectors of either early, or modern music.

These HMV records, which were made before the war, have been available in Europe for some time. However, this is the first time that they have been available in this country. The recording is excellent.

Rachmaninoff: Sonata in G minor for Cello and Piano, Op. 19. Edmund Kurtz (cello) & William Kapell (piano). Four 12" records in set VM-1261; price complete with album \$7.00. (Automatic sequence VDM-1261; \$6.00).

This sonata represents one of Rachmaninoff's few products in the field of chamber music. It is a rhapsodic work in the four movements of the sonata; Allegro moderato; Allegro scherzando; Andante; Allegro mosso. In general, the most important material is assigned to the piano rather than to the cello, giving the effect of a sonata for piano with cello obligato. In connection with this point, it seems that present recording might have achieved a better sense of balance if the piano were a little more to the fore. There are points where the full romanticism of a Rachmaninoff theme gushes from the piano, only to become overpowered by a secondary theme in the 'cello.

The performance is very fine. Kurtz plays with ample technique and sensitive tone. William Kapell's playing of the piano part is perhaps a little too careful in places. One might wish for more of the sweep and élan which identified Rachmaninoff's performances of his works, but in general the performance is marked by sympathy and understanding.

With the exception of the occasional poor balance, the recording as such, is excellent. It easily takes the place of the older discontinued recording by Marcel Hubert and Shura Cherkassky (CM-225).

Roussel: Le Festin de l'Araignée (The Spider's Banquet)—Ballet, Op. 17. London Philharmonic Orchestra conducted by Charles Münch. Two 12" imported records in set EDA-44; price complete with album \$5.25. (Automatic only).

Albert Roussel belongs to the group of French post-impressionist composers. In general this group sought to revolt against the soft vagaries of impressionism by reverting to the precision of the French classical school. But unlike many of this group, Roussel did not openly oppose impressionism; rather, he used impressionism as a point of departure. Thus we find passages in his works that are as much influenced by Debussy as by Couperin. Beyond these influences there is a strong personal quality. Roussel writes with a boldness that is frequently reminiscent of the paintings of Roualt. This is particularly true in such works as the Third Symphony and the Sinfonietta.

"Le Festin de l'Araignée" was completed in 1912 and had its first performance in 1913. The most popular of Roussel's works, this ballet combines the influence of impressionism with a fine feeling for clarity and transparency. It is music with wit and beauty, form and color. Charles Münch, who

is known for his interpretations of modern French music, does an excellent job with this charming score, and the London Philharmonic demonstrates that it is still one of the world's fine orchestras.

The recording is on a plane with the other fine work done by the English Decca company. There is a superb tonal balance and a minimum of surface noise.

Scarlatti: Sonatas. Vladimir Horowitz (piano). Two 12" records in set VMO-1262; price complete with album \$3.50.

The "sonata" as Scarlatti conceived it was neither the decoratively Roccoco work of Haydn and Mozart, nor the massive structure of Beethoven. Rather, it was a precise miniature containing a single idea which was developed with the greatest economy and wit. Some of the sonatas summon a poetic mood such as was later brought to its greatest height in the Nocturnes of Chopin; others bustle with scintillating humor, suggestive of Prokofieff. But whatever the mood, these little pieces are set forth by the clearest and most economical means. Of the five hundred and forty nine sonatas which Scarlatti composed, only a minute fraction are known. This seems a pity, for their neatness and sophistication should recommend them to any age.

The sonatas included in this album are: Sonata in E (Longo 27), Sonata in G (Longo 209), Sonata in B minor (Longo 33), Sonata in A (Longo 483), Sonata in E (Longo 25), Sonata in E (Longo 430).

It is a great pleasure to have Horowitz record music which has more to recommend it than mere virtuoso display. Many of these sonatas sound deceptively simple; yet they demand great dexterity and cleanness of technique. Horowitz has these qualities in abundance, but the technique is always subordinated to the musical understanding which he brings to these sonatas. The cleanness of phrasing and the clarity of the musical line are something at which to marvel.

Except for an occasional icy quality in some of the very top notes, the piano tone as recorded on these discs is very fine. Every nuance of dynamics is clearly apparent and surface noise is at a minimum. Both performance and recording have a clarity that is a delight to the ear.

Strauss: Also Sprach Zarathustra, Op. 30 (9 sides) & Wagner: Tristan and Isolde—Prelude to Act III (1 side). Chicago Symphony Orchestra conducted by Artur Rodzinski. Five 12" records in set VM-1258; price complete with album \$8.25. (Automatic sequence VDM-1258; \$7.25).

Of all the Strauss tone poems, "Also Sprach Zarathustra" is the least bound to definite programmatic implications. Such realistic scenes as the bleating sheep and the grinding windmills of "Don Quixote", and the death of Till Eulenspiegel find no counterpart in Zarathustra. Strauss uses Nietzsche's work as a point of departure in order to depict the whole span of man's existence from the earliest point in history up to the point when Zarathustra arrives.

Of the two previous recordings, only the one by the Boston Symphony Orchestra with Serge Koussevitsky (VM-275) can offer competition to the present recording. Both Koussevitsky and Rodzinski offer very similar conceptions of this work. At the time the Koussevitsky recording was made in 1935, it marked a great achievement in recording. The set still stands up well under its age. But the new recording surpasses it in some respects. There is greater clarity of the individual voices, truer tone quality in the instruments, and cleaner attacks.

The work is divided into nine sections: Von den Hinterweltlern (Of the Dwellers in the Rear World); Von der grossen Sehnsucht (Of Great Yearning); Von den Freuden und Leidenschaften (Of Joys and Passions); Grablied (Grave Song); Von den Wissenschaft (Of Science); Der Gensende (The Convalescent); Tanzlied (Dance-song); Nachlied (Night Song); Nachtwanderlied (Song of the Night Wanderer).

Strauss: Sonata in E flat major for Violin and Piano, Op. 18 (7 sides) & Tartini: Variations on a Theme of Corelli (1 side). Ginette Neveu (violin) and Gustav Beck (piano). Four 12" imported records, G-DB4663/6; price \$10.48. (Available in manual sequence only).

When one mentions the musicians who exerted the greatest influence on Richard Strauss, the names of Wagner and Liszt are usually mentioned as being the most important. The influence of Wagner is generally accepted as having been so great, that Strauss is frequently referred to as "Richard II". This influence cannot be denied, for the very harmonic basis of Strauss's music is the chromaticism of Wagner; and the tone poem of Strauss is an outgrowth of Liszt's symphonic poems.

But it is also quite interesting to see how much Strauss was influenced by Brahms. Strauss, like Brahms, has a great interest in formal structure. Each of the tone poems has a definite form, which can be traced back to an earlier practice. But perhaps even more important, is the debt which Strauss owes Brahms in respect to his treatment of the piano, both as a solo instrument, and as an instrument in chamber music. There is a similarity in rhythm, counterpoint, and in the use of a melodic voice in thirds and sixths. But in addition, the very texture of Strauss's piano writing, is the texture of Brahms.

Miss Neveu and Mr. Beck play this sonata as though it were really great music. Tone, balance and sympathy are all integrated with fine understanding for this music and the HMV recording is very fine.

Thomson: Four Saints in Three Acts—Opera (Libretto by Gertrude Stein). Virgil Thomson conducting soloists, double chorus and orchestra. Five 12" records in set VM-1244; price complete with album \$8.25. (Automatic sequence VDM-1244; \$7.25).

The cast includes:

St. Theresa I.....	Beatrice Robinson-Wayne (S)
St. Theresa II	Ruby Greene (C)
St. Settlement	Inez Matthews (S)
St. Ignatius	Edward Matthews (B)
St. Chavez	Charles Holland (T)
St. Stephen	David Bethea (T)
St. Plan	Randolph Robinson (B)
Commere	Altnoell Hines (MS)
Compere	Abner Dorsey (B)

In introducing a broadcast of this opera in 1942, Mr. Thomson said: "Please do not try to construe the words of this opera literally or to seek in it any abstruse symbolism. If, by means of the poet's liberties with logic and the composer's constant use of the simplest elements in our musical vernacular, something is here evoked of the childlike gaiety and mystical strength of lives devoted in common to a non-materialistic end, the authors will consider their message to have been communicated."

Once one has accepted the fact that there is no particular continuity to either the libretto or the action, attention can be directed to the mood and music. The words have more value as pure sounds than they do as any form of communication. And yet, there are overtones of meaning which do creep in. The music is fairly straightforward and offers an example of some of Mr. Thomson's very clever writing for voices.

As an opera of the religious life, "Four Saints in Three Acts" would seem to possess more whimsy than religion. St. Ignatius' discussion of whether or not there are pigeons on the grass (alas), and his doubt as to whether they actually are pigeons lead one closer to Lewis Carroll than to St. Thomas Aquinas. Nevertheless, the overall effect comes pretty close to what the composer intended.

Mr. Thomson has made an abridged version, here recorded, which includes about one half of the complete score. The performance is very fine. The principals sing with spirit and generally good vocal quality.

The recording is in keeping with the generally fine work which Victor has released lately. The sound is spacious and the surfaces quiet.

Toch: String Quartet, Op. 70. London String Quartet. Three 12" records in set ALCO-A5; price complete with album \$5.35.

Ernst Toch composed this quartet in 1946. It is a predominately serious work in four movements: Calmly flowing, with utmost tenderness and intimacy; Adagio; Serenade; Allegro. The idiom of this quartet is quite modern, but there are romantic elements in this music, which are appealing in their own right. The first movement, with its devious melodic lines, seems to be searching in vain for a note of optimism; in the second movement, the mood of the first is expanded and intensified. The Serenade breaks the tension with an intimate little folk dance; the last movement finds that point of affirmation toward which the quartet has been moving.

The admixture of romantic elements and very modern harmonic elements brings to mind some of the works of the early Schönberg, but this quartet is not derivative. It is music which is intensely personal and introspective. This first recording, by the London String Quartet, is an excellent performance. The counterpoint of the four voices is always clear and well balanced.

Unfortunately, the recording is quite thin. The string tone has an irritating nasal quality. However, the surfaces are quite good.

PRICE CHANGES

Victor has announced that effective immediately the 5% Federal Excise Tax will be charged on all Single records and on Y Sets. The present price of all album sets remains unchanged, with the exception of the "Y" Sets.

Thus: 75¢ records are now 79¢; \$1.00 records are now \$1.05; \$1.25 records are now \$1.31, etc.

COLLECTIONS

Baroque Trio-Sonatas. Alfred Mann (recorder), Lois Wann (oboe), Edith Weiss-Mann (harpsichord), Ernest White (organ). Four 10" records in set TC-T13; price complete with album \$5.85. (Automatic sequence only).

Contents: Jean Baptiste Loeillet: Trio-Sonata in D minor, Op. 2, No. 4 (for recorder, oboe & harpsichord) (3 sides); Georg Philipp Telemann: Trio-Sonata in E minor—2nd Mvt. (Affettuoso) (for recorder, oboe & harpsichord) (1 side); Telemann: Trio-Sonata in B flat major (for recorder, concertized harpsichord & organ) (4 sides).

Technichord continues to record works of enduring beauty which have been hidden from the eyes of the larger recording companies. The Belgian flutist, Jean Baptist Loeillet, is most inadequately represented on records. The sonata chosen for recording is one of a series of twelve written in three parts. It was originally published in 1725 in London and was recently revised and edited by Mr Mann and published by the Music Press, Inc. The complete score is included with the set. The work is one of great beauty.

Georg Philipp Telemann is also inadequately represented on records considering his enormous output. The Affettuoso movement from an E minor Trio-Sonata will show why this composer was held in such high esteem in his own day. No less great is the powerful Trio-Sonata for recorder, concertized harpsichord and organ. In it the recorder and the harpsichord are used as solo instruments with the organ supplying the necessary chordal and fundamental parts.

The recording, made in Mr. White's studio at the Church of St. Mary the Virgin in New York, is one of the best to come from this company. The pressings are of exceptional quality.

A word has to be said about the excellent booklet which contains notes on the music as well as the full score of all the works played.

Byzantine Music. Liturgical School Choir of the Abbey of Grottaferrata (in Greek) directed by Padre Lorenzo Tardo. Five 12" imported records in set CET-12; price complete with album \$14.10.

Contents: 14th Century Melody: In Honor of the Blessed Virgin Mary (Italo-Albanian Colony); 13th Century Melody: The Crucifixion of the Thief; 12th Century Melody: Akatistos Hymn in Honor of the Blessed Virgin; 17th Century: Hymn of the Cherubim of Crisafi; 14th Century Melody: In Honor of the Dead Christ (Echo II) (Italo-Albanian Colony arr. Tardo); 14th Century: Man's Life is Short (Melody of the Italo-Albanian Colony of Sicily for Holy Sabbath); 8th Century: Easter Chant of St. John of Damascus; 12th Century: Melisma for the Epiphany; 14th Century: I Have Cried Out to Thee, O Lord (Vesper Hymn) (Psalm 150); 14th Century: The Voice of the Lord Over the Waters (Chant for the Baptism of the Lord); 14th Century: Arise My Soul (Chant for Quadragesima Sunday) (Italo-Albanian Colony); Traditional Melodies of the Italo-Albanian Colony: Adam is Driven from Paradise; All the Generations (Processional Chant for the Dead Christ); O e Bukura Shqipri (Song of the Albanian exiles); Popular Song for the Ending of the Lenten Season (arr. Tardo).

This important set of Byzantine music poses many problems. The records were made in Italy. Therefore the labels are in Italian. The music is sung in Greek, however. Unfortunately, when the records were imported from Italy, Cetra-Sorio merely titled the album "Musica Sacra", giving the impression it is in Latin. Then, instead of listing the titles in English, the Italian titles have been copied, almost verbatim, including much extraneous material. Texts and translations are not included. The leaflet with the set does contain a bit about the music and the background of the singers, but it is completely inadequate for a set of this caliber.

The titles given above are attempts to paraphrase the Italian and also to make some sense in English. If it has not been entirely successful, it has merely been for lack of time to do more thorough research in dark and scarcely touched realm of Greek Orthodox Church music.

According to the notes, the album "contains recordings of Byzantine music as expressed in the authentic religious music of the ritual of the Greek Orthodox Church . . . The sacred music of the Greek ritual is found today in its original purity, not in its country of origin, not in Greece or in the Balkans where, under centuries of Turkish domination, it was exposed to Arab and Persian influences and adorned with the excessive ornamentation of the East, but in Italy. In Sicily, and throughout Puglia and Calabria in the South of Italy, there exist colonies of Albanians transplanted centuries ago to Italian soil who have preserved intact their language and customs, and, at the same time, their religious music — ethnic islands, immune to all outside influences."

The religious center of these Albanian colonies is the Abbey of Grottaferrata, founded about a thousand years ago. These recordings were made through the initiative of Padre Lorenzo Tardo, moving spirit of the liturgical school of the Abbey.

The all male choir has been recorded with great fidelity by the Italian engineers. The music, which will undoubtedly sound strange on first hearing, is purely vocal and nearly always sung in unison, like the Gregorian Chant. However, once the ear becomes accustomed to the richness of these ancient modes, the listener will fall under the spell of these simple, yet colorful specimens of early music.

There can be nothing but praise for the Cetra-Sorio company's importing of this set, and yet one cannot help having a feeling of frustration, because of the inadequacies of the notes in the leaflet, since the music is really so important.

DICTION

C. Day Lewis: Poems. Read by the author. Three 12" imported records, Nos. G-C3764/6; \$6.00.

The titles of the poems read by Mr. Lewis are: Do not expect again a phoenix hour; Rest from loving and be living; But Two there are, shadow us everywhere; The Ecstatic; Sonnets 1 to 9; O Dreams, O Destinations; Birthday Poem for Thomas Hardy; Emily Brontë; The Album Statuette; Late Minoan; The Christmas Tree; Translations from Virgil; The Passages from the Georgics—Weather Signs & Spring.

The British Council has added another impressive set of poetry readings by a prominent British author to the recorded speech repertory. The recording is excellent throughout.

IMPORTED RECORDS

Bach: Concerto in G major (after Vivaldi) (Peters Vol. X, No. 2) & Scarlatti: Sonata in G major "Giga". Carlo Zecchi (piano). 12" imported record, No. CET-CB20350; \$2.62.

Brahms: Intermezzo in A minor, Op. 116, No. 2 & Intermezzo in E flat major, Op. 117, No. 1. Artur Schnabel (piano). 12" imported record, No. G-DB6505; \$2.62.

Galilei: Gagliarda (arr. Respighi) Scarlatti: Sonata in C major, L. 104; Anonymous 16th Century: Siciliana. Carlo Zecchi (piano). 12" imported record, No. CET-CB20352; \$2.62.

Pizzetti: La Pisanella Suite—2nd Mvt.—Sul molo del Porto di Famagosta & 4th Mvt.—La Danza bassa dello Sparviero. EIAR Symphony Orchestra conducted by Willy Ferrero. 12" imported record, No. CET-BB25083; \$2.62.

Szymanowski: Notturmo & Tarantella, Op. 28, Nos. 1 & 2. Ida Haendel (violin) & Adela Kotowska (piano). 12" imported record, No. D-K1651; \$2.10.

Tosti: Segreto & Cittadini: Nostalgia d'amore. Beniamino Gigli (tenor in Italian) & Orchestra conducted by Rainaldo Zamboni. 12" imported record, No. G-DB6705; \$2.62.

IMPORTED DECCA RECORDS

- Limited Quantities. Order early to assure choice.
- Bach:** Fantasia in C minor (Peters Vol. 9, No. 7) & Cantata No. 208—No. 9, Sheep May Safely Graze (arr. Levêque). Kathleen Long (piano). 12" imported record, No. D-K1066; \$2.10.
- Bach:** Sonata No. 6 in E major for Unaccompanied Violin—Preludio & Gavotte only (arr. Richardson). Watson Forbes (viola) & Piano. 10" imported record, No. D-M499; \$1.05.
- Bruckner:** Symphony No. 7 in E major (15 sides) & Tchaikovsky: Serenade in C major for String Orchestra, Op. 48—Waltz only (1 side). Amsterdam Concertgebouw Orchestra conducted by Eduard Van Beinum. Eight 12" imported records, Nos. D-AK1916/23; \$16.80. (Automatic only).
- Byrd:** Mass for Five Voices. Fleet Street Choir conducted by T. B. Lawrence. Three 12" imported records, Nos. D-K1058/60; \$6.30. (Manual only).
- Farmer:** Fair Phyllis I Saw Thee Sitting All Alone; Tompkins: See, See, the Shepherd's Queen; Wood: Music When Soft Voices Die. Fleet Street Choir conducted by T. B. Lawrence. 12" imported record, No. D-K1046; \$2.10.
- Fauré:** Theme and Variations, Op. 73. Kathleen Long (piano). Two 10" imported records, Nos. D-M457/8; \$2.10.
- Finzi (Gerald):** Dies Natalis (Cantata for High Voice & Orchestra). Joan Cross (soprano in English) & Boyd Neel String Orchestra conducted by Boyd Neel. Three 12" imported records, Nos. D-AK1645/7; \$6.30. (Automatic only).
- Françaix:** Trio for Violin, Viola & 'Cello in C major. Philharmonic String Trio. Two 10" imported records, No. D-F7053/4; \$1.58. (Manual only).
- Ireland:** Sonata in D minor for Violin & Piano. Frederick Grinke (violin) & John Ireland (piano). Four 12" imported records, Nos. D-AK1400/3; \$8.40. (Automatic only).
- Mendelssohn:** Athalie Overture, Op. 74. National Symphony Orchestra conducted by Heinz Unger. 12" imported record, No. D-K1298; \$2.10.
- Mozart:** Sonata No. 7 in C major, K. 309. Eileen Joyce (piano). Two 12" imported records, Nos. D-AK1801/2; \$4.20. (Automatic only).
- Purcell:** Bess o' Bedlam & Evening Hymn. Astra Desmond (contralto) & Harold Craxton (piano). 12" imported record, No. D-K1098; \$2.10.
- Ravel:** Shéhérazade. Suzanne Danco (soprano in French) & Orchestra of the Société des Concerts du Conservatoire de Paris conducted by Ernest Ansermet. Two 12" imported records, Nos. D-AK1966/7; \$4.20. (Automatic only).
- Schubert:** Rosamunde Overture, Op. 26. London Symphony Orchestra conducted by Anatole Fistoulari. 12" imported record, No. D-K1406; \$2.10.

CATALOGUES

Columbia has issued a new edition of its domestic catalogue. This 1949 edition lists all releases (including Long Playing records) through September, 1948. The price is 50¢ each.

RECENT OPERATIC RECORDS

- Donizetti:** La Favorita—Fia dunque vero (Recit.) & O mio Fernando (Aria). Ebe Stignani (mezzo-soprano in Italian) & Symphony Orchestra of the Augusteo, Rome, conducted by Vincenzo Bellezza. 12" imported record, No. C-LX1106; \$2.62.
- Gluck:** Alceste—Overture (arr. Weingartner). Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. 12" imported record, No. C-DX1508; \$2.62.
- Leoncavallo:** I Pagliacci—Prologue. Gino Bechi (baritone in Italian) & Symphony Orchestra of the Augusteo, Rome, conducted by Vincenzo Bellezza. 12" imported record, No. G-DB6507; \$2.62.
- Mozart:** Le Nozze di Figaro—E Susanna non vien (Recit.) & Dove sono (Aria). Isabel Baillie (soprano in English) & Philharmonia Orchestra conducted by Walter Süsskind. 10" imported record, No. C-DB2444; \$1.85.
- Ponchielli:** La Gioconda—Enzo Grimaldo, Principe di Santafior. Giacinto Prandelli & Antenore Reali (tenor & baritone in Italian) with Italian Radio Orchestra conducted by Arturo Basile. 12" imported record, No. CET-BB25218; \$2.62.
- Puccini:** La Bohème—Vecchia zimarra & Tosti: L'Ultima Canzone. Ezio Pinza (bass in Italian) & Orchestra. 10" imported record, No. G-DA908; \$2.00. (A recent reissue).
- Puccini:** La Bohème—Vecchia zimarra & Gounod: Faust—Mefistopheles' Serenade. Italo Tajo (bass in Italian) & Italian Radio Orchestra conducted by Mario Rossi. 12" record, No. CS-BB2050; \$1.84.
- Puccini:** Tosca—Tre sbirri, una carrozza (Te Deum) (Act I) (with choir & organ) & Tosca è un buon falco (Act II). Giampiero Malaspina (baritone in Italian) & Royal Opera House Orchestra, Covent Garden, conducted by Michael Mudie. 12" imported record, No. C-DX1514; \$2.62.
- Puccini:** Tosca—Gia mi dicon venal. Alessandro Sved (baritone in Italian) (conducted by Alfredo Simonetto) & Verdi: Un Ballo in Maschera—Alla vita che t'arride. Antenore Reali (baritone in Italian) (conducted by Arturo Basile), with Italian Radio Orchestra. 12" imported record, No. CET-BB25211; \$2.62.
- Verdi:** Nabucco—Overture. Italian Radio Orchestra conducted by Sergio Failoni. 12" record, No. CS-BB2067; \$1.84.
- Verdi:** Otello—Credo in un Dio crudel! & Era la notte. Gino Bechi (baritone in Italian) & Symphony Orchestra of the Augusteo, Rome, conducted by Antonio Votto. 12" imported record, No. G-DB6506; \$2.62.
- Verdi:** Don Carlo—Ella giammai m'amo (Recit.) & Dormiro sol nel manto mio regal (Aria). Cesare Siepi (bass in Italian) & Orchestra conducted by Arturo Basile. 12" record, No. CS-BB2068; \$1.84.

Verdi: *I Vespri Siciliani*—O tu Palermo & Boito: *Mefistofele*—Son lo spirito che nega. Cesare Siepi (bass in Italian) & Orchestra conducted by Arturo Basile. 12" record, No. CS-2069; \$1.84.

Verdi: *La Traviata*—E strano (Recit.), Ah fors' è lui (Aria), Folle! Folle! (Recit.), Sempre libera (Aria). Elisabeth Schwarzkopf (soprano in English) & Philharmonia Orchestra conducted by Warwick Braithwaite. 12" imported record, No. C-LX1079; \$2.62.

Wagner: *Die Walküre*—War es so schmähhlich (Brünnhildes Bitte). Marta Fuchs (soprano in German) & Berlin State Opera House Orchestra conducted by Bruno Seidler-Winkler. 12" imported record, No. G-DB4555; \$2.62. (A recent reissue).

HISTORICAL RECORDS

VICTOR HERITAGE SERIES

The following 12" vinylite records are priced at \$2.63 each.

ENRICO CARUSO

Flotow: *Marta*—M'appari & Donizetti: *La Favorita*—Spirito gentil. (Recorded 1906). No. V-15-1036.

Donizetti: *Don Sebastiano*—Deserto in terra & Meyerbeer: *Gli Ugonotti*—Bianca al par di neve alpina. (Recorded 1908 & 1909). No. V-15-1037.

Verdi: *Macbeth*—Ah, la paterna mano & Leoncavallo: *La Bohème*—Io non ho che una povera stanzetta. (Recorded 1916 & 1911). No. V-15-1038.

Rubinstein: *Nero*—Ah mon sort & Saint-Saëns: *Samson et Dalila*—Vois ma misère (with Metropolitan Opera Chorus). (Recorded 1917 & 1916). No. V-15-1039.

Rossini: *La Danza* & Neapolitan: *Fenesta che lucive*. (Recorded 1912 & 1913). No. V-15-1040.

FEODOR CHALIAPIN

Delibes: *Lakmé*—Lakmé, ton doux regard se voile (Nilakantha's Aria) & Gounod: *Faust*—Il était temps. (Both in Russian). (Recorded 1909 & 1910). No. V-15-1041.

Bellini: *Norma*—Ite sul colle, O Druidi (with Chorus) (Recorded 1912) & Boito: *Mefistofele*—Son lo spirito che nega (Recorded at an actual performance at Covent Garden, May 31, 1926). No. V-15-1042.

Mussorgsky: *Boris Godunov*—Monologue of Boris (I have attained the highest power & Heavy is the hand of retribution) (Recorded at an actual performance at Covent Garden, July 4, 1928). No. V-15-1043.

Mussorgsky: *Boris Godunov*—Clock Scene (Ahl I am suffocating) & Farewell, My son (Death Scene, part I) (Recorded at an actual performance at Covent Garden, July 4, 1928). No. V-15-1044. (Note: The concluding part of this scene, recorded at the same performance is contained on V-15177 or G-DB3464).

Meyerbeer: *Roberto il Diavolo*—Suore, che riposate (First edition, recorded 1924) & Verdi: *Don Carlos*—Dormiro sol, nel manto mio regal. (Recorded 1909). No. V-15-1045.

ETERNA RECORDS

The following 10" records are priced at \$1.42 each.

LEO SLEZAK: Strauss: *Traum durch die Dämmerung* & *Freundliche Vision*. (Electric recording). No. ETER-102.

LEO SLEZAK: Meyerbeer: *Le Prophète*—Hymne Triomphale & Boieldieu: *La Dame Blanche*—Viens, gentille dame. (Both in German) (Acoustic). No. ETER-103.

MATTIA BATTISTINI: Verdi: *Un Ballo in Maschera*—Alla vita che t'arride & Ernani—Vieni meco sol di Rose. No. ETER-104.

ARIA DISC RECORDS

GIOVANNI ZENATELLO & N. FRASCANI: Verdi: *Aida*—Gia i sacerdoti adunansi & *Misero appien mi festi*. With Piano. 10" vinylite record, No. ARIA-9; \$1.84.

VOCAL ART RECORDS

ALFRED PICCAVER: Puccini: *Turandot*—Non piangere, Liu & *Nessun dorma*. With Orchestra. (Electric). 12" vinylite record, No. VOCAL-V500; \$2.50.

HEINRICH SCHLUSNUS: Schubert: *Der Lindenbaum* & *Frühlingsstraum*. With Piano. (Electric). 12" vinylite record, No. VOCAL-V502; \$2.50.

RICHARD TAUBER: Strauss: *Heimliche Aufforderung* & *Ständchen*. With Piano. (Acoustic). 12" vinylite record, No. VOCAL-V503; \$2.50.

LEO SLEZAK: Brahms: *Ständchen*, Op. 106, No. 1 (with piano) & Hildach: *Der Lenz* (with orchestra). 10" vinylite record, No. VOCAL-V50; \$1.75.

HERROLD RECORDS

The following 10" records are priced at \$2.00 each.

GEMMA BELLINCIONI: Mascagni: *Cavalleria Rusticana*—Voi lo sapete & Puccini: *Tosca*—Vissi d'arte. (Recorded 1904/5). No. HER-1000.

CELESTINA BONINSEGNA: Verdi: *La Forza del Destino*—La Vergine degli Angeli & *Il Trovatore*—D'amor sull'ali rosee. (Recorded 1904). No. HER-1001.

LILLI LEHMANN: Mozart: *Le Nozze di Figaro*—Porgi amor (sung in German) & *Don Giovanni*—Forse un giorno (Finale of Donna Anna's Aria) (Sung in Italian). (Recorded 1907). No. HER-1002.

ELLEN BEACH YAW: Gounod: *Mireille*—Légère hirondelle & Yaw: *Spring's Invitation*. (Recorded 1937). No. HER-4000.

IRCC RECORDS

The following 10" records are priced at \$1.75 each.

PASQUALE AMATO: Verdi: *I due Foscari*—Questa dunque e l'iniqua mercede (with Chorus) & Franchetti: *Germania*—Tu m'eri innanzi nel morente giornol (Recorded about 1912). No. IRCC-3039. (Note: These arias are different from the two released in the Victor Heritage Series).

KIRSTEN FLAGSTAD: Thrane: Aagots Fjeldsang & Norwegian Folk Song: Aa Ola, Ola, Min Egen Onge. (Recorded acoustically, Oslo, Norway, before 1925). No. IRCC-3040.

FELIA LITVINNE: Meyerbeer: L'Africaine—Sur mes genoux & Verdi: Aida—I sacri Numi (both in French) (Recorded 1905). No. IRCC-3042. The following 12" records are priced at \$2.25 each.

BLANCHE ARRAL: Thomas: Mignon—Je suis Titania & Lecocq: Girofle-Girofla—Le punch scintille. (Recorded 1908). No. IRCC-160.

MARY GARDEN & CLAUDE DEBUSSY: Pelléas et Mélisande—Mes longs cheveux (Act 3, Scene 1); Il pleure dans mon cœur, L'Ombre des arbres, Green (Ariettes oubliées Nos. 2, 3 & 5). (Recorded in Paris 1904). No. IRCC-3048. (Note: These interesting selections, issued in October 1937 on two 10" IRCC records, have been re-recorded and placed on one 12" record. It is also interesting to note that the pitch of the records has been corrected.)

CONSTANT COQUELIN: Rostand: Cyrano de Bergerac—Ballade du Duel (Recorded in Paris, 1902) & **SARAH BERNHARDT:** Hugo: Un peu de musique (Recorded in Paris, 1902). No. IRCC-3047. (Note: Constant Coquelin (1841-1909) created the role of Cyrano, Dec. 28, 1897.)

ERNEST VAN DYCK: Wagner: Die Meistersinger—Am stillen Herd & Schumann: Ich grolle nicht (both sung in French). No. IRCC-3046.

MISCELLANEOUS SETS

French Children's Songs. La Manécanterie des Petits Chanteurs à la Croix de Bois (in French) directed by Abbé Maillet. Three 10" imported records in set VOX-309; price complete with album \$4.20.

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Romance: Jane Powell (vocal) & Orchestra conducted by Carmen Dragon. Three 10" records in set CMM-788; price complete with album \$3.90.

Contents: Kiss Me Again; Lover Come Back to Me; Springtide; Through the Years; Will You Remember; A Kiss in the Dark.

The Little Church Around the Corner. Choir of the Little Church Around the Corner with Franklin Coates (organ). Four 10" records in set C-C169; price complete with album \$3.95.

Contents: Wagner: Lohengrin—Bridal Chorus; Mendelssohn: Midsummer Night's Dream—Wedding March; Bach: O Savior Sweet & Thee will I Cherish (Alto solo: Harold Mentzell). Fauré: Les Rameaux; Franck: Panis Angelicus; Bizet: Agnus Dei; Dykes: The King of Love; Holden; All Hail the Power; Dykes: Ten Thousand Times Ten Thousand; Barnby: Now the Day is Over.

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Contents: Barbara Allen; De Ladies' Man; Methodist Pie; Devilish Mary; Young Rogers the Miller; Old Smokey; The Hunters of Kentucky.

RECENT SINGLE RECORDS

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Beethoven: Bagatelle in A minor, "Für Elise" (Groves No. 173) & Debussy: Réverie. José Iturbi (piano). 10" record, No. V-10-1458; \$1.05.

Bixio: Vivere & Gianni-Fosco: Nostalgia. Tito Schipa (tenor in Italian) with Chorus & Orchestra conducted by Dino Olivieri. 10" record, No. V-10-0031; \$1.05. (A recent reissue).

Boatner: On My Journey & Johnson: My Lord Done Been Here. Carol Brice (contralto) & Johnathan Brice (piano). 10" record, No. C-17524D; \$1.00.

Brown: Temptation & Gade: Jalousie. Risé Stevens (mezzo-soprano) & Orchestra conducted by Dudley King. 10" record, No. C-4528; \$1.00.

Cadman: At Dawning & Geehl: For You Alone. Charles Kullman (tenor) & Orchestra conducted by Julius Burger. 10" record, No. C-4529M; \$1.00.

Daquin-Marlowe-Datz: Cookoo-Cuckoo & Rameau-Singer: 18th Century Barrehouse. Sylvia Marlowe (harpisichord) & Orchestra. 10" record, No. D-24205; 79¢.

Dunhill: To the Queen of Heaven & MacGimsey: Sweet Little Jesus Boy. Carol Brice (contralto) & Johnathan Brice (piano). 10" record, No. C-17559D; \$1.00.

Dvorak: Slavonic Dance No. 8 in G minor, Op. 46, No. 8 & Liszt: Liebestraum No. 3 (arr. Victor Herbert). Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, No. V-12-0581; \$1.31.

Benjamin: Jamaican Rhumba (arr. Richardson) & Curzon: The Boulevardier (Characteristic Intermezzo). Queen's Hall Light Orchestra conducted by Sidney Torch. 10" record, No. C-17561D; \$1.00.

Debussy: Prélude à l'après-midi d'un faune. Philadelphia Orchestra conducted by Eugene Ormandy. 12" record, No. C-12917D; \$1.25.

Fauré: Pavane, Op. 50. Philharmonia Chorus (in French) & Orchestra conducted by Sir Malcolm Sargent. 12" record, No. C-72707D; \$1.25.

Green: Romance (based on a theme from the Paganini Violin Concerto No. 1) & Mozart: Minuet in D major (from Divertimento No. 17 in D major, K. 334) (arr. Kross) (both featured in the film "The Magic Bow"). Yehudi Menuhin (violin) & Gerald Moore (piano). 10" record, No. V-10-1457; \$1.05.

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